

Conference

ECO-TEC International Forum

Morsiglia, Corsica, France
June 1992

ECO-TEC International Forum is a two-week annual conference comprised of panel discussions, workshops and exhibition of proposals by the attending artists and architects on the symbiosis of ecology and technology for the transformation of the New European Landscape.

The purpose of this forum in the town of Morsiglia on the island of Corsica is to explore current as well as potentially new technological and ecological questions arising from the existing imbalances in the micro-macro European environment. More precisely, the intent of the ECO-TEC International Forum is to investigate within the discourse of the poetic and plastic arts, as well as through the medium of architecture, advanced high and low technology, the possibilities of an ecologically and socially balanced Europe.

The program will begin with three days of panel discussions with leading thinkers and professionals from Europe and the United States who are currently developing advanced proposals in natural and artificial environments. A full week will be spent on workshops and preparation for the exhibition, born out of materials from the discussions and in situ works by the attending artists and architects. Each workshop will be headed by a critic from the panel. This conference is open to the general public. Participants will be accommodated at the Couvent de l'Annonciation in Morsiglia. For detailed information on panelists and registration please contact Storefront at 212-431-5795.

Project Director: Amerigo Marras
Organized by: STOREFRONT for Art and Architecture, New York (in collaboration with Association Universitaire Strasbourg, Association Pour La Conservation et la Valorisation du Patrimoine de Morsiglia, Piere Scritte, Bastia and Universite De Corte).

Publications

REPORTS #2/#3

Double Issue
\$6 Newspaper, 54 pp

IMRE MA KOVECZ AND THE VISEGRAD CAMP:
Tamas Nagy
SPLINTER:
Ken Hayes/Barry Isenor/Kika Thorne
INDEX: Uli Exner/Werner Gronwald/
Oren Lieberman/Sigrun Misa
THE LAMB LIES DOWN IN MARSEILLE:
The Second International Festival of Group Art in
Abbattoir, Marseille: Peter Lang
HET APOLLOHUIS/1980-1990:
Janny Donker
VENTURI AND THE PRINCE: M.C.Spanner
TWO ROADS TO NATURE: Kaarin Taipale
4D: Karl Christiansen
RUMMAGING FOR ANALOG GARBAGE:
Akira Suzuki
THE CARTOON REGULATORS:
Brian Bolgon
KRONPRINZENBRUCKE: Peter Wilson
POLISCAR: Krzysztof Wodiczko
FUTURE SYSTEMS: Alastair Gordon
NOTATIONS ON THE SUBLINE:
Arie Graafland
Airport Hotel Schiphol:
Floris Alkemade/Winy Maas
Media Lab Amsterdam: Jacob Van Rijjs
Cathedral on the Highway: Lars Zwart
Mediatheatre:
Walter Van Dijk/Mark Linnemann

REPORTS #1

\$3 Newspaper, 28 pp

TOURISM: suitCase STUDIES:
Diller + Scofidio
GAZEBOS AND SATELLITE DISHES:
Alastair Gordon
CORTEX: Neil Denari
GEDENKBIBLIOTHEK PROJECT:
Karen Van Lengen
A MANTLE OF INVISIBILITY: ban Hoffman
DEVINE RESIDENCE: Dagmar Richter
BRIDGES/BISECTION/PRINT:
C. Shayne O'Neill
SUPER PIER '90-1': Taeg Nishimoto
TAPED AUTOMOBILE: Jesse Goode
REVIVAL FIELD: Mel Chin
SIMULTANEOUS SPACE:
Linda Lindroth and Craig Newick
**PROPOSAL FOR THREE MILE ISLAND HISTORIC
NUCLEAR PARK:** Jay Critchley
NOMADIC ARCHITECTURE/TOYO ITO:
A book review by Dennis L. Bollens
DOINGS OUT WEST: Julie Stillman

Front #4

21 pp. 19 illustrations. \$8 page

**REPORTS OF EXPLORATIONS AND SURVEYS OF THE
THIRTY FIFTH PARALLEL:** ban Hoffman

Published in conjunction with his exhibition of "Architecture in an Inverted Field," in 1990

Front #3

64 pp. 60 illustrations. \$8 page

PROJECT DMZ

Proposals by architects and artists for objects, events and strategies to be placed or to occur within the demilitarized zone in Korea, and an examination of critical and hidden issues that surround the division and re-unification of the nation. A catalogue of the project and its exhibition in 1988, with essays by Frederick Ted Castle, Ken Saylor and Kyong Park.

Future Publications

Front #5

GUNTHER DOMENIG / FUTURE SYSTEMS

A documentation of two recent exhibitions at STOREFRONT. To be published by the Princeton Architectural Press in May 1992.

Front #6

MARK WEST / DAGMAR RICHTER

A documentation of two future exhibitions at STOREFRONT. To be published by the Princeton Architectural Press in November 1992.

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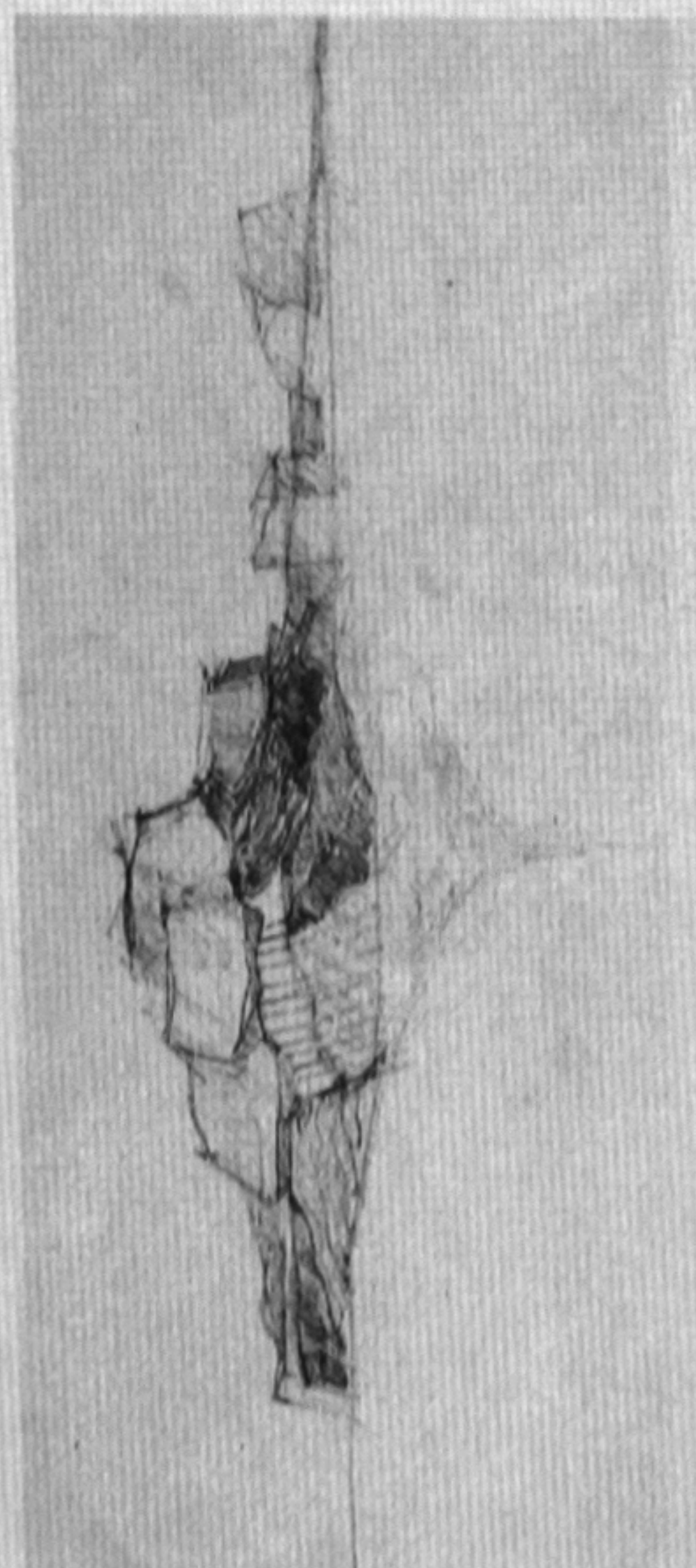
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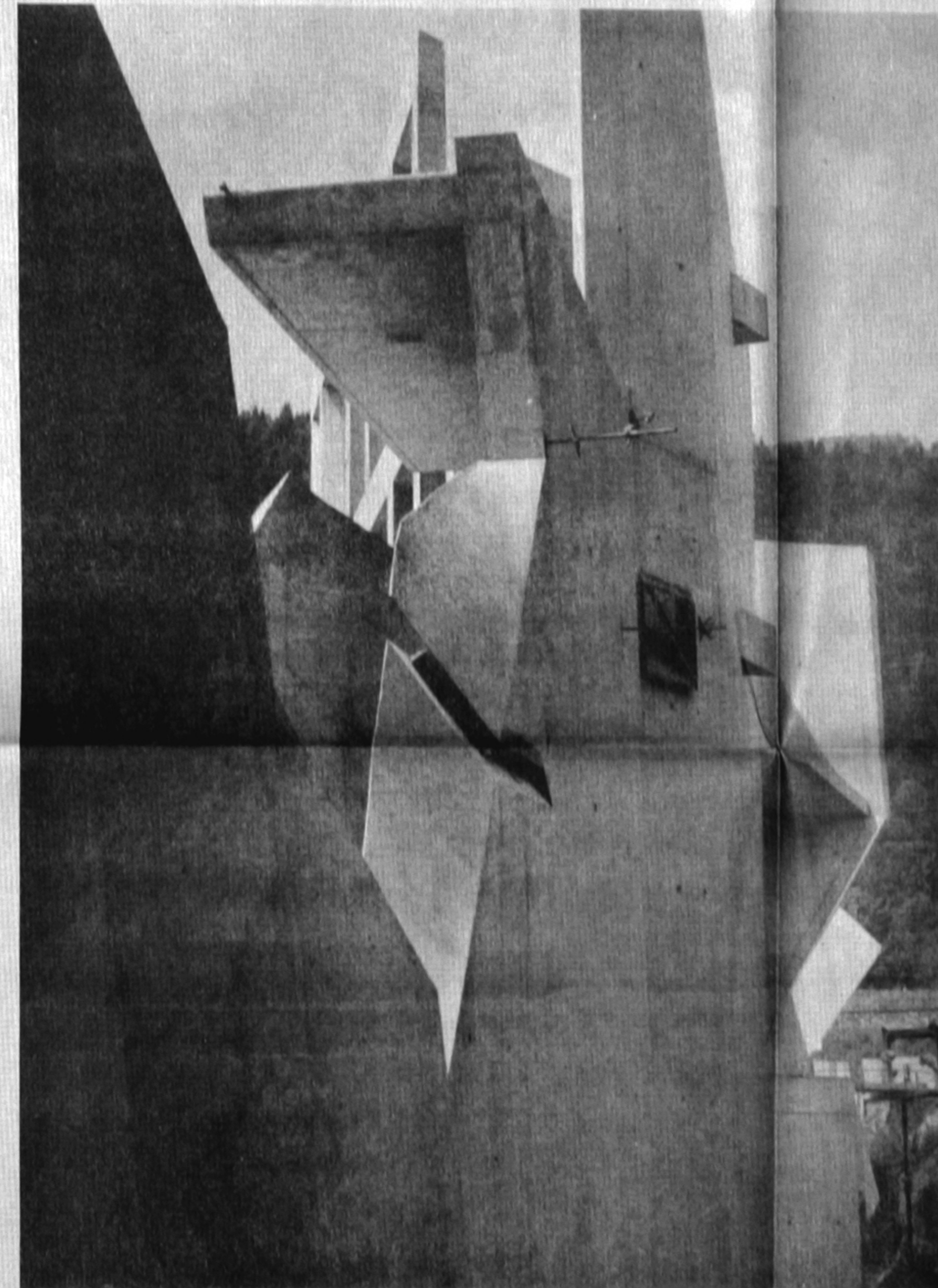
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MEMORY OF THE FUTURE

by Gunther Domenig



March 21 - April 25, 1992

Gallery Hours:
Tuesday - Saturday 12-6pm
Opening Reception: Saturday
March 21, 6-8 pm

Memory of the Future is an exhibition of two recent works by an Austrian architect Gunther Domenig, Steinhilf and Fundarnovum. The projects will be presented with drawings, photographs, models and a video documentation of the construction of the Steinhilf.

STOREFRONT for Art & Architecture

97 Kenmare Street (near Lafayette Street)
New York, NY 10012
Tel: 212.431.5795 Fax: 212.431.5755

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Current Exhibition

MEMORY OF THE FUTURE

Gunther Domenig

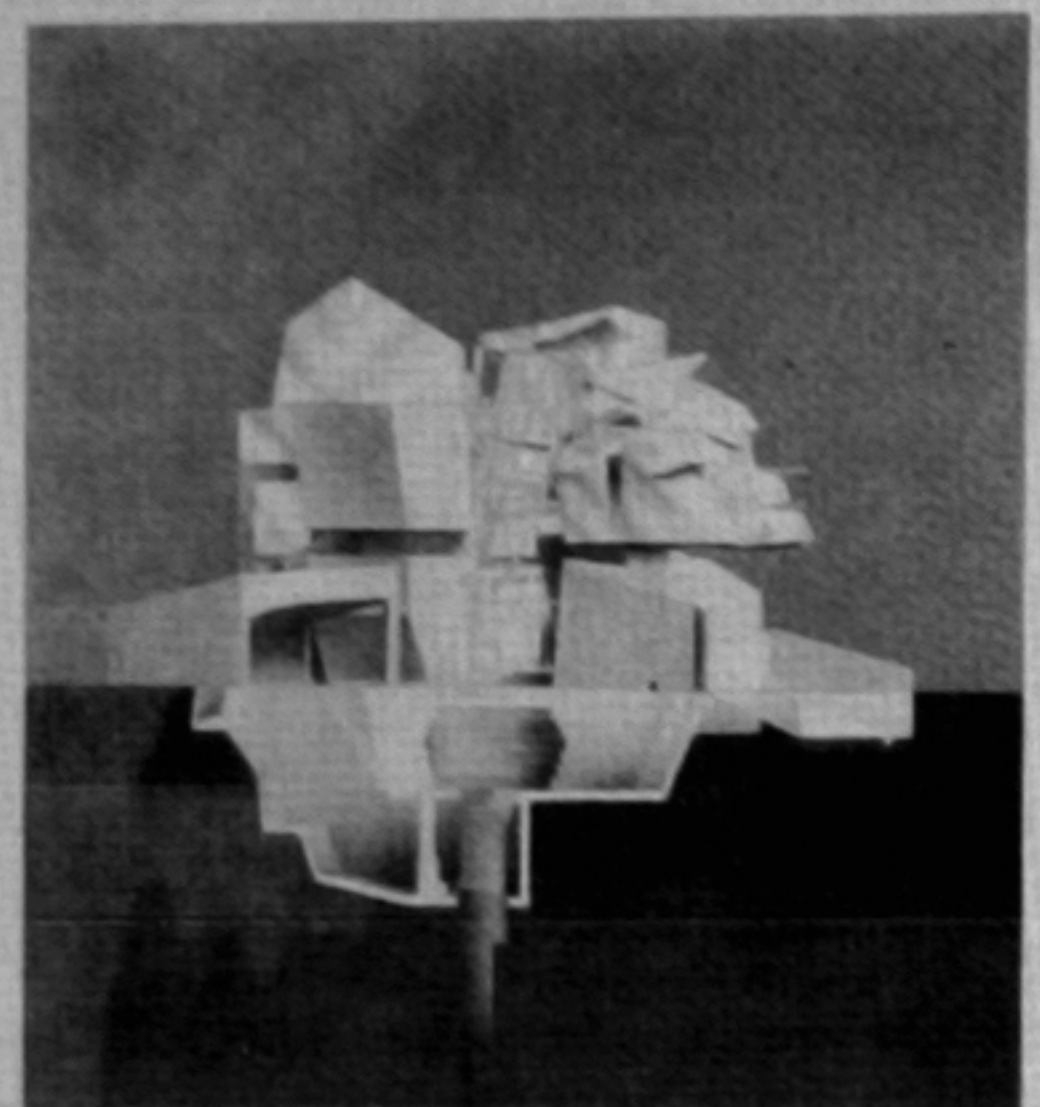
March 21 - April 25, 1992

Gallery Hours: Tuesday - Saturday 12-6pm

Opening reception: Saturday March 21, 6-8pm

Memory of the Future is an exhibition of two recent works by an Austrian architect Gunther Domenig, Steinhaus and Fundernovum. The projects will be presented with drawings, photographs, models and a video documentation of the construction of the Steinhaus.

Steinhaus (since 1986), located on the lake Ossiach of Steindorf, in the Carinthia region of Austria, is both a personal and a communal house, intended to act as a large collective atelier to host seminars, summer courses and workshops in architecture. A geometrization of nature, Steinhaus is an experiment to correlate the unique landscape of Carinthia with the archetypal architecture of the house. Located between the mountainous and



cavernous landscape of Carinthia, and the soft and spacious quality of Ossiach, Steinhaus is ultimately a personal nostalgia and a novel of memories of the landscape in which Domenig was raised. The hills, walls, spaces and paths of Carinthia's ravines and wedges of rocks and mountains, has transpired to a complex expression of cellars, stairs, cubes and bridges. The house is a fracturization of rocks into crystalline surfaces, as if the waves of lakes has given them both their openness and smoothness. Dissecting, reserving, developing and renewing the elements of surroundings, Steinhaus has self-integrated into an environment of its own, an architecture.

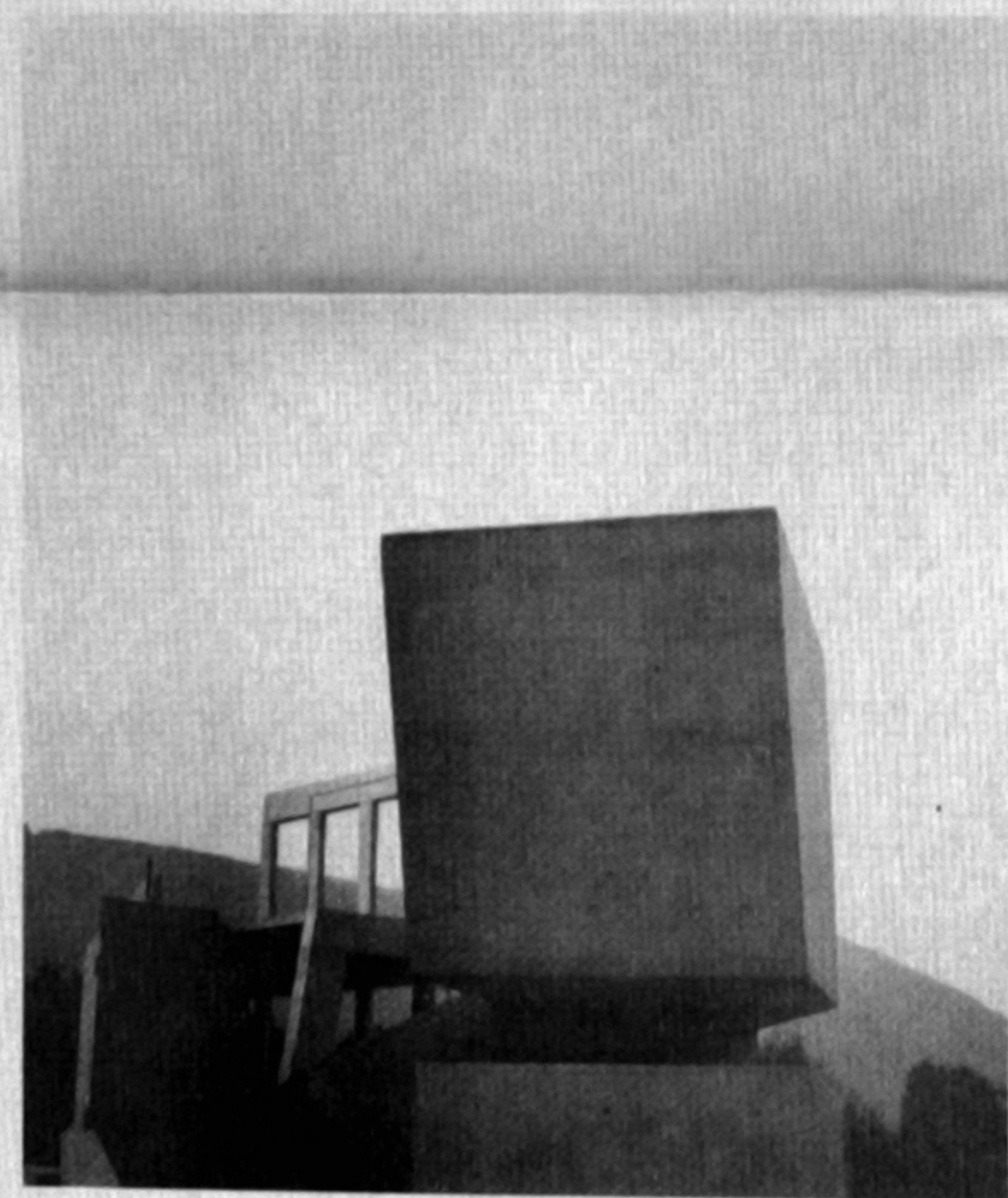
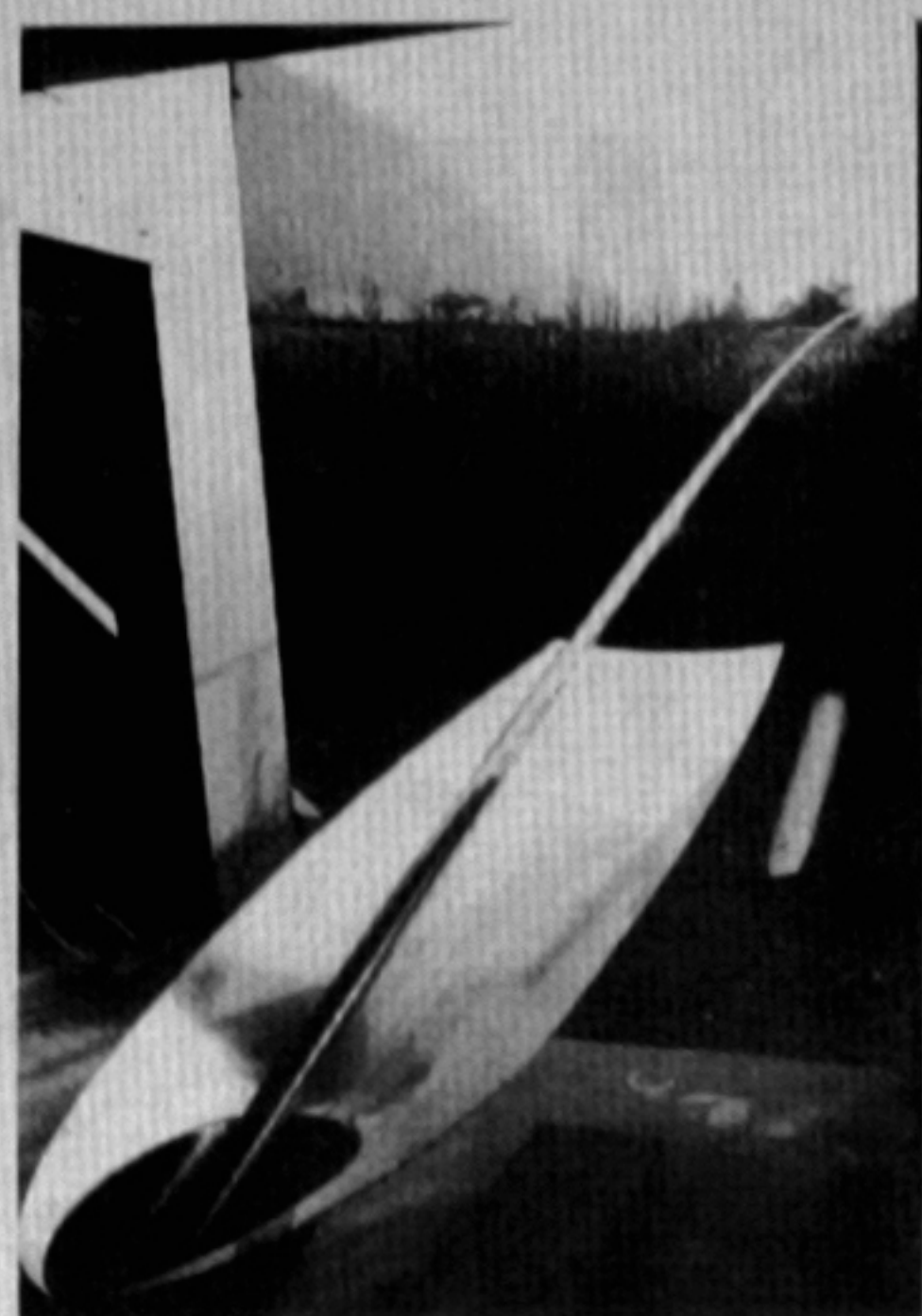
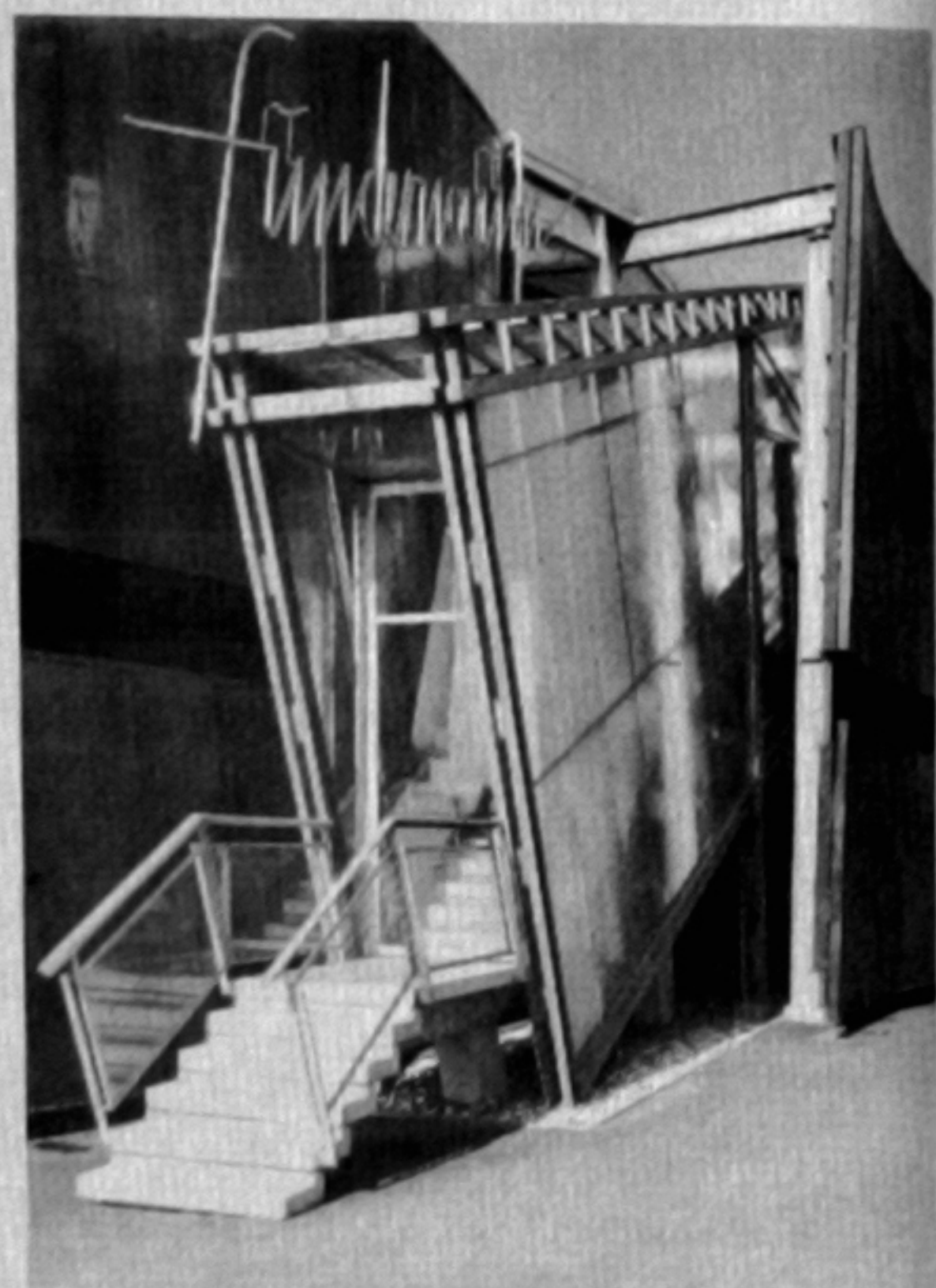
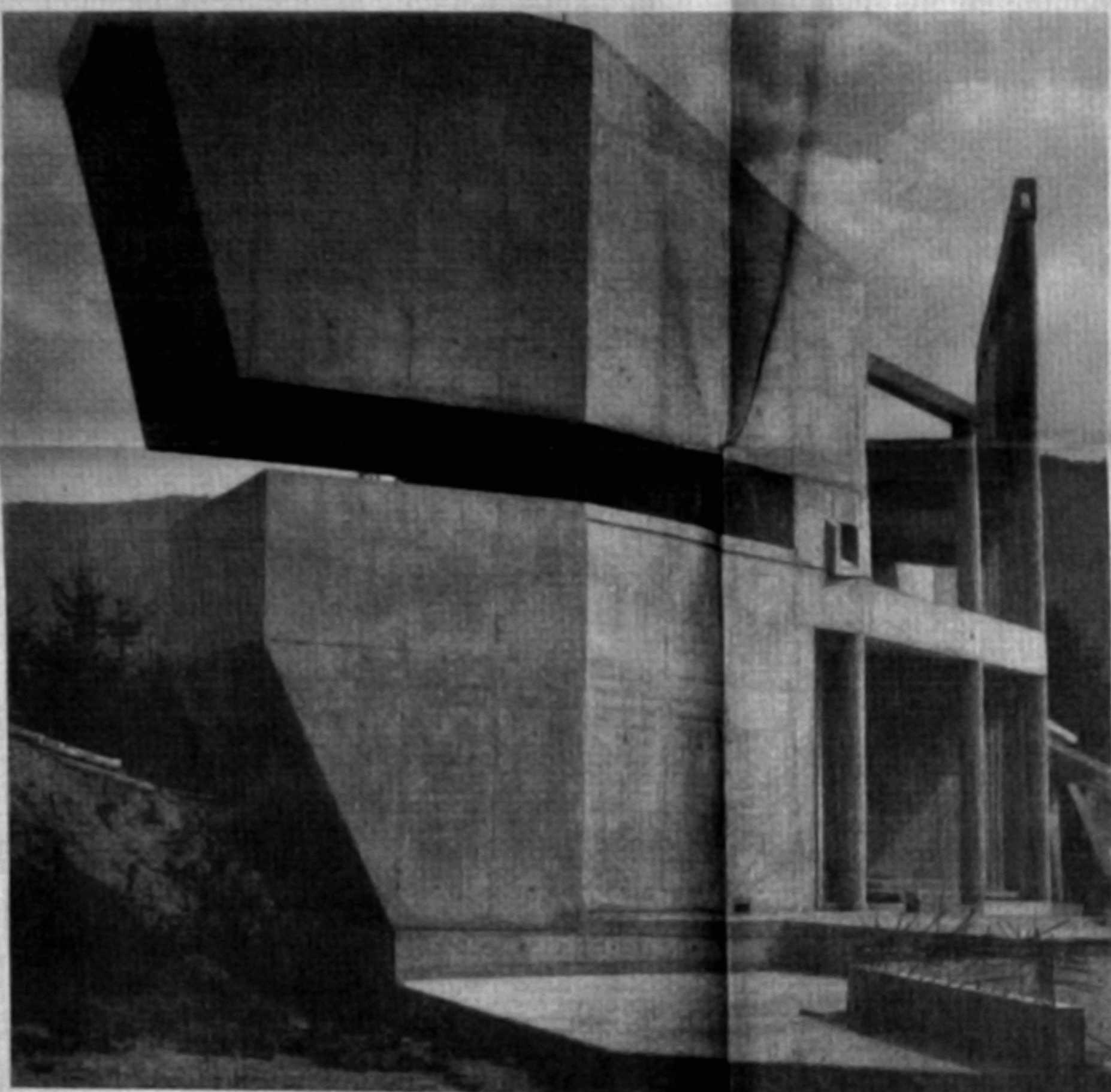
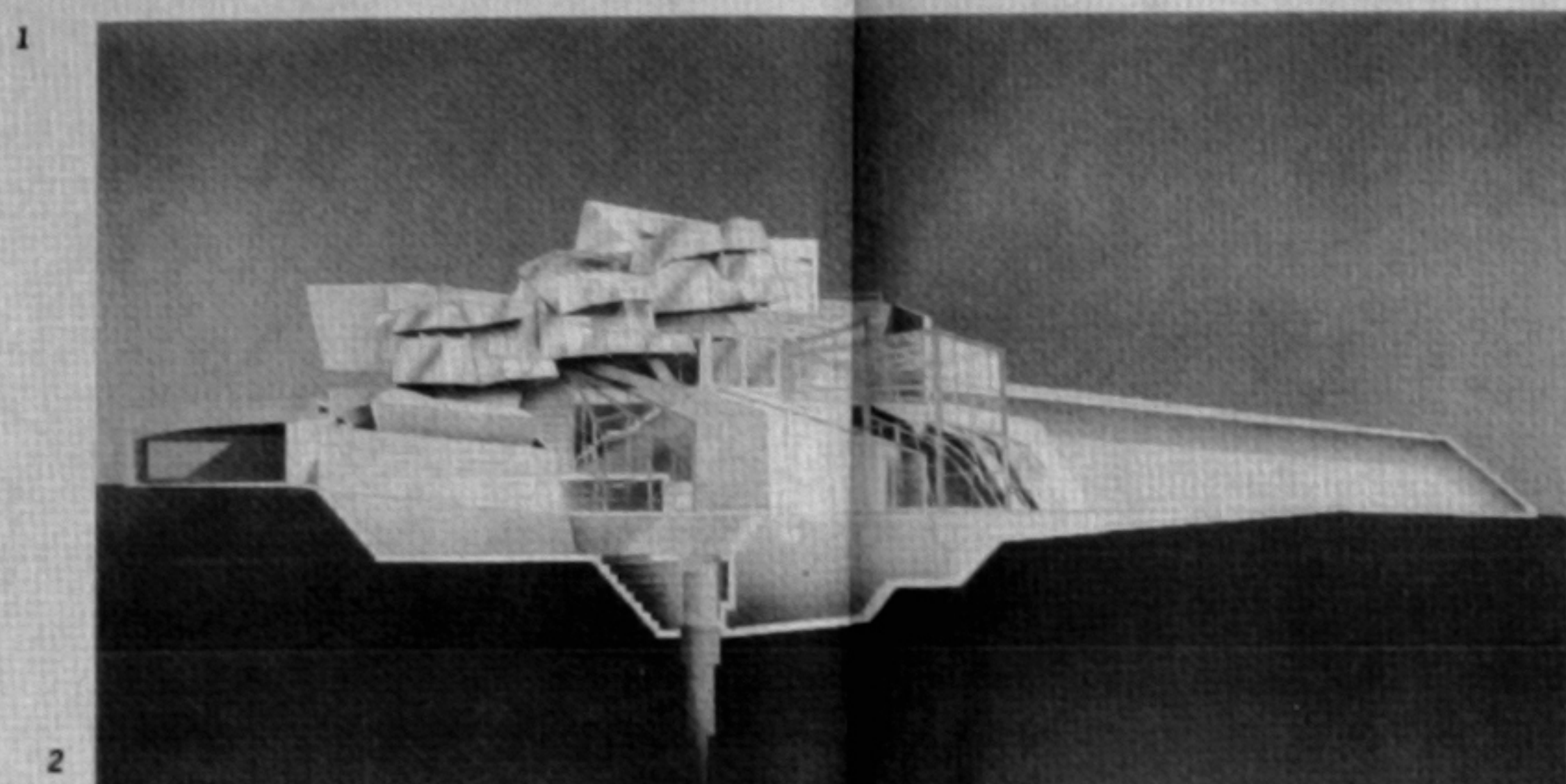
As if it is an enigmatic smile of geometry, Steinhaus is neither amorphous state without any geometry nor an intolerable dependent of absolute geometries. Rather it begins with an idea that is determined from the recollections of human memories and the relationship with physical landscapes, allowing the forms and the spaces to emerge by means of geometry. Here the geometry is at service, as a guide or a measure, and never as a means to itself. Thus Steinhaus is a figurative and sensual embodiment of an idea, a private and personal dimension in architecture.

Fundernovum (completed in 1988), in St. Veit, also in Carinthia, is a series of extended spaces to house a training center, exhibition showroom and official reception area at the existing headquarter of the Funder company, which specializes in paper and wood related products, including laminated and pressed boards. Made of steel, metal screens, glass and plexiglass facade, Fundernovum creates spatially generous conditions through a 200 meter beam, a clear and accessible front area that can rationalize several office spaces within the existing building, and a new connection from the entrance to the upper floor. New architectonic elements, such as angled steel constructions, "swinging curves" in front of the building and the inset "glass prism" provide new experience and presence of light and space in an existing building. The unfinished quality of the building materials retains the construction process, allowing us to observe the craftsmanship of the building and dematerializing of the industrial materials.

Born in Klagenfurt (1934), Gunther Domenig is an architect, a futurist with "gaudian-steinerian"-like solitude, who remains undaunted by the successive generations of nostalgia for the Great Past, the shock of the petroleum crisis and the birth of ecology, which together suggest the rejection of the future. He was one of the early leaders of the Graz School, a loosely affiliated regional architecture that was an independent alternative to the more traditional and historic tradition of Vienna. While Vienna was burdened by its own cultural accomplishments, with the feeling that one could only add footnotes to Wagner and Loos, Graz was a city with a free, optimistic and progressive atmosphere where individual interpretation and hybridization of modernism lead to various anthropomorphic and metabolic results. Out of this environment, Domenig individualized himself even further through his early works, such as Z-Bank in Favoriten, Vienna (1975-79), a technological expression, and a refectory in Eggenberg, Graz, a "white dragon" made of sprayed cement and plastic coating. Nix-Nux-Nix (Good-For-Nothing-Bird, 1983), which was first designed for a branch of Z-bank in Graz, and later expanded and completed as a fantasy metal bird for

himself, is another example of Domenig as an anthropomorphic futurist who combines the natural from the artificial forms, rather than distinguish them, into bio-mechanical expressions. Making forms and spaces the final ruler of architecture, Domenig continues to move away from architecture as a vehicle for representation and into an ultimate form of self-expression. With an anti-intellectual position that beauty is enough of a goal for architecture, Domenig reminds architecture of the art of pure expression.

Gunther Domenig now has architectural studios in Klagenfurt, Graz and Vienna. He has been a visiting professor at various universities including Kassel and Istanbul, and has been a professor of architecture at the Technical University of Graz since 1980. Most recent publications of his works can be found in A+U magazine (November, 1991) and "Das Steinhaus: Gunther Domenig," published by the Austrian Museum for Applied Art in Vienna in conjunction with his exhibition November 1988-January 1989. He has also participated in the exhibition "Austrian Architecture and Design: Beyond Tradition in the 1990's" at the Art Institute of Chicago, June 1991 to January 1992.



Past Exhibition

UNPROJECTED HABITS

Cathcart/Fantauzzi/Van Elslanderr

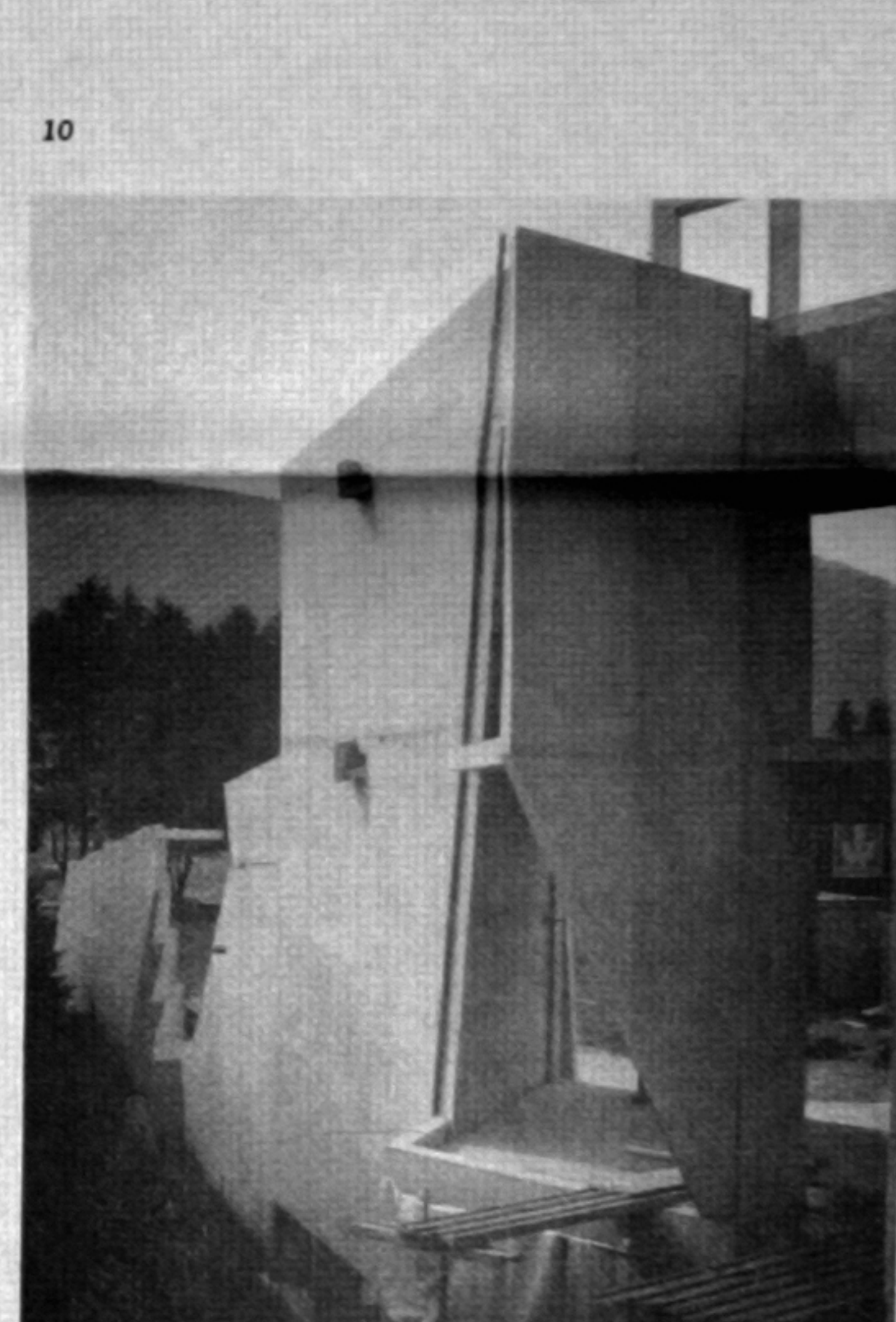
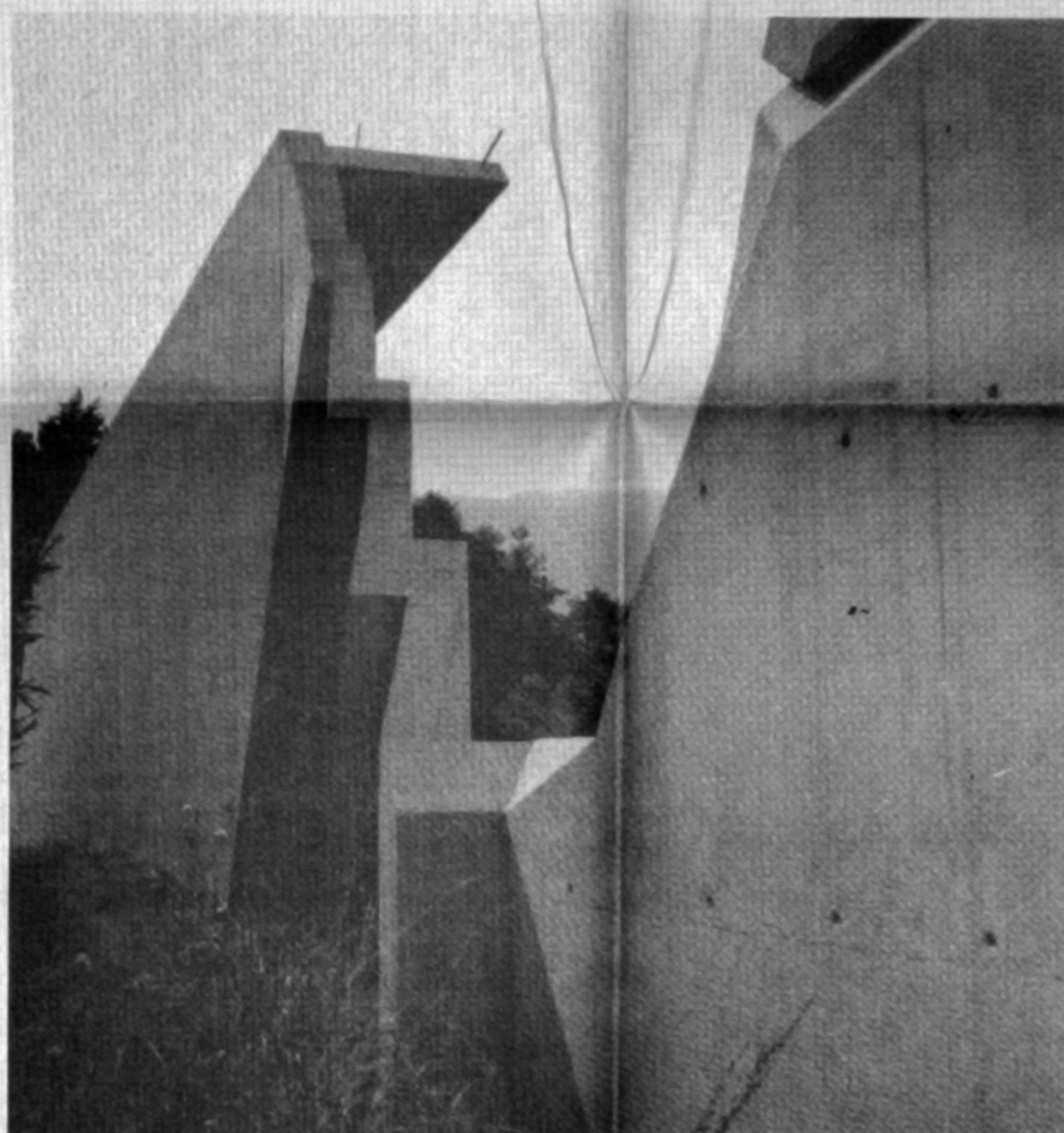
February 8-March 14, 1992

HONOURABLE DISCHARGE

Over the last four years, James Keyden Cathcart, Frank Fantauzzi and Terence Van Elslander have worked, together or separately, on a number of projects that can be best viewed as urban, social and environmental experiments. Since their meeting at the Cranbrook Academy of Arts, they have looked to architecture as a medium to explore culture rather than aesthetics. For them built forms are introductions to social structures and cultural agendas, hidden or overt, and not just spaces and forms to be occupied. They have violated walls, floors, ceilings and columns of the traditional and conventional measure of architecture, to seek what's really within the material, what is really occupying the space beside our body, and what do the columns hold up beside weights. Architecture to them is the vehicle to measure and weigh the strength and the weakness of culture, and treat it no higher than consumer products and popular entertainment, to gain critical perceptions of culture at large. Thus, architecture is not the building of buildings, but is a record of cultural dynamics, and physical documents of social success, failure.



- 1 North Side Section: Final Version, Steinhaus
- 2 Longitudinal Section: Final Version, Steinhaus
- 3 Construction View, Steinhaus, 1988
- 4 Exterior Stair, Fundernovum, 1988
- 5 Rain Catcher
- 6 Construction View, Steinhaus, 1988
- 7 Aerial View, Steinhaus
- 8 NIX-NUZ-NIX (Good-For-Nothing-Bird), Bom: 6.7.1983
- 9 Construction View, Steinhaus, 1988
- 10 Construction View, Steinhaus, 1988
- 11 Exterior View, Cathcart/Fantauzzi/Van Elslander, 1992
- 12 Interior View, Cathcart/Fantauzzi/Van Elslander, 1992



Exactly what they would do at STOREFRONT was left completely open until a week before the exhibition. It was expected that STOREFRONT would be subject to some kind of physical deformation, but the exact nature of their intervention could not be determined until they began to work at STOREFRONT.

The day after Fantauzzi (from Columbus, Ohio) and Van Elslander (from Toronto) arrived, Cathcart (lives in New York) extended the converging wall of STOREFRONT by placing duct-tape on the sidewalk and the street to complete the triangular plan of the building, a gesture of welcome to begin their dialogue with STOREFRONT as a subject and site for an urban experiment. And in two days, they came up with the idea of inserting portable toilets in the facade of STOREFRONT.

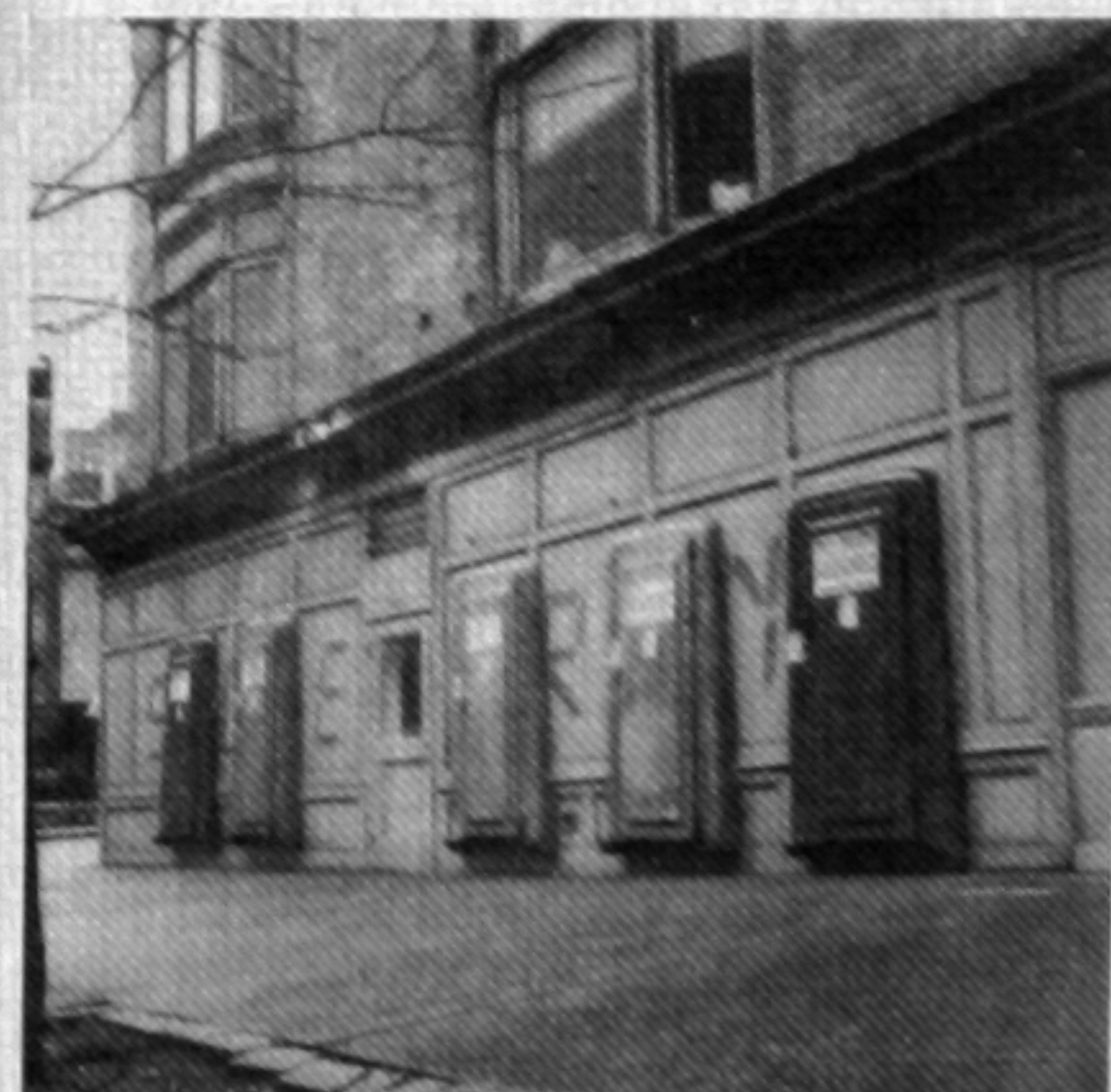
The insertion of portable toilets, which were open for public use during the gallery hours of the exhibition, is more than a one-line statement about the absence of public toilets in the city. Since five toilets alone does not constitute relief for the whole city, the installation in effect is a critical statement to the society that is losing the grip of its civility, as it slowly forfeits the commitment to basic human affairs. Social inability to retain even the most basic biological performance of human, honourable discharges, would surely mean that other rights of more difficult and complex degrees can also become absent in the near future. The absence of public toilets thus becomes an issue of the decay of social infrastructure, analogous to the present decay of urban infrastructure that has already alarmed the

economic interest of the city. Thus the insertion of these portable toilets could mean the beginning of concern about the fraying of social structures that will degenerate the human fabric of the city.

In the context of aesthetics, I consider this installation as a form of para-architecture. At the time of birth of ecology, and the fear of eventual disappearance of earthly resources to support our social and environmental appetites, we can neither continue to think in terms of new nor whole. Our environment can only be sustained in the context of re-acquired and partial application of the resources. Para-architecture thus means we can no longer destroy the old completely, and there will never be things that are completely new again. Social and physical evolution will be made of acute and strategic intervention upon existing conditions, which are now so expanded and too complex to be managed as a complete whole, nor can be built fresh again. We are bound by our own creation, which has surpassed our capacity to produce, making us only capable to mend or alter it in fragments, as this installation does.

The question of whether these toilets are art or architecture is totally irrelevant. They are neither vehicles of representation nor forms of human expression. Instead, they are documents and statements about reality, which art and architecture rarely aspires to be today. It is the reality that is in need of experiments, more than art and architecture, and STOREFRONT continues to present works that leave people bewildered about what really is art and architecture, a condition that foreplays the coming of next art and architecture.

Kyong Park, February 26, 1992



Future Exhibition

From London

Future Systems

May 1-June 6, 1992

